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A Summary Report on Contacts with Members of Bolshoi Ballet
in New York

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CENTRAL INTELLIGENCE AGENCY
SOURCE METHOD EXEMPTION 3828
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DATE 2007

1. Those approached and identified by our people at the Governor Clinton Hotel in New York on 11 Oct 1963:

a/ ZHEMCHUZHIN, Yuri - "first time in New York, liked the city", avoided any political topics, refused to accept literature or to be helped in sightseeing. Seemed to be one of those keeping eye on others.

b/ BEGAK, Alexander - also seemed to keep his eye on others. At once approached M after he started to talk with SAMOKHVALOVA. Stems from Moscow of an artists' family. Refused to accept any literature (also in English) but gave gladly his autograph.

c/ STRUCHKOVA, Raissa - "she travelled much in the world". In 1959 was in the States, in 1963 in London. Her husband - LAPAURI - is a choreographer. She did not like New York because it was dirty. But she was delighted with Washington, D.C. which she regarded as one of the most beautiful cities of the world.

d/ SAMOKHVALOVA, Maya - "preferred New York to London". Single. Rather reluctant to enter into conversation. Nothing of interest. Gave her autograph.

2. Other artists approached at the Hotel Governor Clinton and near the Metropolitan - did not "indulge" in anything more but telling their first names and smiles. On the whole they seemed to be eager to avoid contacts with our people in particular after "Cuban demonstrations" ^{against the Moscow Circus} which they described as "fashist hooliganism". On two occasions, our efforts to contact artists at the buses which were to bring them to the hotel, failed because guards simply refused any approach to them. Our people were M, Martha, R.

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3. After M's failure to get anyone interested in Russian and English literature, he left on 11 Oct 1963 in the lobby of the Governor Clinton Hotel, on the table and on the counter, several Russian books assuming that eventually the hotel personnel after having found ~~them~~ will deliver them to Soviets. These were the books:

Politicheskaya sistema S.Sh.A.	- 1
1984 by George Orwell	1
Skotskyi Khutor by G.O.	3
"Dr Zhivago" by Pasternak vol.I	2
" " " " III	2

Next day M found no books on the places he left but he could not ascertain what happened with them.

Samokhvalova

Maya Samokhvalova will be remembered by Americans who saw her on the first Bolshoi tour. Her mercurious Queen of the Wilis in *Giselle*. Her elegant and beautiful line immediately marked her as a rising dancer.

Daughter of a railway clerk, Maya had dreamed of being a dancer since she was a tiny child. It was one of the great days of her life when she was accepted into the Bolshoi Ballet School. Assigned to the class of Zhukhova, she made rapid progress, graduating in 1948. Accepted by the Bolshoi Ballet in that year, she danced the role of Nikii in Minkus' *Bayaderka*. Her first solo part came in 1949 in *Swan Lake*. She attracted attention when she danced the leaps and jumps in *Don Quixote*, a role which led directly to her given the Summer Fairy variations in *Cinderella*, in *Ruslan and Ludmilla* and the Lilac Fairy in *The Sleeping Beauty*.

She has studied with the great ballerina Marina Stokkova and Miss Samokhvalova's style today is characterized by a commanding stage presence and a breath-taking technique; the most difficult choreography seems easy for her. Recently she has appeared most successfully in *Stone Flower*, *Cinderella*, *Romeo and Juliet*, *Little Humpbacked Horse*. Making her third tour of our shores, American audiences will remember the last time she danced in this country.



Kitri's girl friend in *Don Quixote*, Morena in *Carmen* and others.

She has toured Canada and the U. S. A., England, France, Belgium and West Germany, Japan and Czechoslovakia, as well as Poland and Hungary with the Bolshoi Company.

Alexander Begak

Alexander Begak's father is a regisseur, his mother, a balletmistress. Both parents nurtured a love for theatre, music, painting in their son. He entered the Bolshoi Ballet School at the age of ten and participated in Bolshoi productions while still at school. He joined the company immediately upon his graduation and was entrusted with important solo parts from the very beginning.

His repertoire includes such roles as Rothbart in *Swan Lake*, the title role of *Spartacus*, Bacchus in *Walpurgis Night*, the Count d'Albafiorit in Vasilenko's *Mirandolina*, the name role in *Don Quixote*, Gert in *The Path of the Hero*.

His concert repertoire includes ballet pieces set to music of Tchaikovsky, Beethoven, Rachmaninoff, Liszt, Chopin, Grieg, Scriabin and Khachaturian.